

it is like some of those abominable masses of marble in Westminster Abbey,—away with it." I did not detect any argument in this, though my friend, not being an architect, but being educated in the popular school, where "Pincock's Catechism" and "Pugin's Grammar" induct in all the mysteries of architectural orthography, etymology, syntax, and prosody, might be taken, as I believe him to be, as the lively exponent of the popular voice. If I had not known it before, I knew then, what I should have to contend against in certain quarters. If I had been a Shakespeare or a Milton appearing in these our days, I should have been tried, by such critics, by the statutes of Lindley Murray, and offending against these, no matter the pith of my argument, should have been condemned. The standard Greek foot of measure and of rhythm would have been produced against me, on matter for the foot or scale to which it was adapted; and so in this. The *five orders* of the classic or Rickman's five ages or styles of the Gothic, are the canon law of our profound expositors. Shall I be bold enough to say they are no law for me? No, but contrariwise, they are to me *ALL LAW*, the spirit of which I would study and expound; but you, reading from the letter, study not, and know not the spirit—"The letter killeth, but the spirit giveth life."

So my friend's denunciations were really and intrinsically as many compliments; so many good things, even in a hedge-podge, should have their merits. However, I lent him some glasses wherewith to make a second survey, and it is surprising how soon the view was changed with change of the medium of view. I told him this was not a monument, or a "tiny conceit in stone," such as he apprehended, to be put under a roof, ridged at the respectable height even of sixty or a hundred feet, but a structure of itself some hundred or a hundred and fifty feet high, not a useless mausoleum either, but an edifice to contain within it matter of useful purport; and I recounted besides what I have already stated in this paper as to my desire to embody certain great characteristic evidences of the state of art, literature, science, &c., for which I had my plea in the peculiarities of the design; that the great hall at the base, of which he saw the portal or entrance, would be some forty-five to sixty feet square, galleried in the interior, not with petty slabs of balconies, but in varied screens, that is, having an interior wall of open masonry or bronze, between which and the exterior wall, books should be stored and access had to them; that opposite the entrance and in a corresponding extension on the exterior, I would procure an interior recess or apsis, in which should be placed on a slight elevation a statue of the Duke of Sussex, this, with the medallion likenesses on the exterior, the Masonic emblems, and his books, being all the attempt at panegyric, the whole amount of the *ais* eulogistic. The floor of the hall I propose to keep clear, except, that laid in parti-coloured stones, and inlaid with metals, it might suit to denote certain calendar matter for common reference, in which we might borrow useful hints from the ancients. I explained how I should procure light from the four large semicircles above the square, through strong plates of the ordinary cast glass, wrought crystalwise and set in metal frames of a mosaic pattern, which, being gilded, would give the whole sheet an air of great richness and brilliancy, and yet at no more than an ordinary expenditure; that, besides, this would be a species of eye-light in the centre of the vault or ceiling, and that this vault would be of a bold and unique character; the summits of the four arches, and the upper rim of four large angular brackets or pendants, serving to spring eight smaller and superior arches, upon which would rest a bold horizontal zone or curb, containing the aforesaid eye of glazing to close it in. I described, also, that from this roof of stone would ascend a spiral and open central staircase to the gallery; and from this gallery also would be access to the crowning sphere of glass, which sphere would be some 15 or 20 feet diameter, set in metal frames, suitable for a planisphere or an horologue, and that as this spherical form, transparent without, and to be illuminated by night, would have an aptitude as the emblem of superior celestial phenomena, it was borne by bronze representations of winged spirits, and finally crowned by that "sign in

the heavens," the Cross. These things set forth, together with such an estimate of the general boldness and vastness of the exterior character as I could but imperfectly describe or be comprehend (for the effect of great masses of masonry and their convolutions, as herein premised, are not to be appreciated from description)—these, and other explanations in which I had leisure to indulge, served, as I have said, to change the view in my friend, and to obtain for me a more tolerant consideration, until a new phase of architectural *refulgence*, favourable or unfavourable, shall have burst in upon the world.

These are not my defences, however, though they involve great part of my reasonings. To these I must add what, with many under similar circumstances, would have been made matter of dedication. Setting forth, "To the royal, noble, and illustrious friends and admirers of his late Royal Highness—To the subscribers for a memorial, &c. &c." To these, however, I make my appeal, and I appeal, moreover, to the Freemasons, with whom, as a body and as their head, the Duke of Sussex was so intimately allied. I appeal also to the *masons* proper; and I appeal to the people—I call upon all to make this an occasion, or rather to seize the occasion already made, for money is being subscribed for a memorial, to set up a truly national monument.

The market and memorial crosses of the middle ages may be taken as our archetypes. The triumphal arch, the column, the obelisk, the pyramid, the toule, the mausoleum, the tumulus,—all these may be borne in mind, but not servilely copied. The principle that prompted and regulated the erection of them may be observed in these our times, but the principle is of and in the times, not out of them. To the Masons proper I say, unite at the era of your familiarity with the examples of Greek or classic ornament, and of Gothic or medieval structure, unite the two, the elemental form and the chaste in decoration. Let it be seen that you are not behind in the requisites for the accomplishment of marvellous works in your art; that the vaulted rib, the equilibrated arch, can be erected by your skill, as in times of yore—that the recreations in masonry, which grave men doubtless indulged in, when St. Mary's of Newcastle, the stone Beam of Lincoln, the pendants of King's College and Henry the Seventh's Chapel, the arc bounts of all the cathedrals, and, finally, the tower of St. Dunstan's, were created,—that recreations such as these are not above your enjoyment, and with something of equal good taste in the appropriation, I would exhort you to write down a free translation of these, but not to maul the sense by literal transcripts; that you should rise to the dignity of your craft, and not remain sunken at the level of mere hewers and wallers.

And to the Freemasons, without being initiated in the mysteries of your order, I beseech you not to affect the name. Once your fraternity were emphatically what you now designate yourselves, and such it may be again. Another age may look upon the memorial of your late grand master; take heed, then, that if you incorporate your brotherhood with the mention of his name, it be not an enigma and a sarcasm—that Freemasonry should not have been a term of empty signification; that the science, which will by that time have been traced to its founders, may have its jottings down in the records of the craft in the nineteenth century. To the subscribers for the memorial, among whom will be ranked many illustrious for talent in the arts that distinguish this period, I would say, seize the occasion, to transmit in unerring, but yet indelible terms, the progress you had made. In this building you may entangle most of the discoveries and titles of discovery that belong to the times in which you live. Meteorology may be favourably observed on and noted here. The states of the wind, of the humidity and temperature of the atmosphere, by the different instruments, may be recorded for common and public observation; the globe at the summit, being brilliantly lit up at night by the Bude or Boecius lights, will serve to illumine a great space around, and may be made a huge applanatic clock with a variety of indexes of planetary phenomena; in fine, there are many things to be suggested, for which expensive structures are every day being projected and erected, that in this might obtain their common cultivation

and attention, and so that we might be spared the reproach for poverty of invention and our lavish expenditure of money in useless columns, statues stuck among laburnum trees, or standing upon privet hedges in our garden squares.

One word about the drawings—these are necessarily very imperfect, but they will serve to shew the most of my intention. The perspective view would, in some senses, have been better taken as at a greater distance, but the building itself would have been reduced in apparent size, or the paper must have been enlarged. I have not shewn the spiral open staircase, wishing to avoid the confusion of lines it would have produced in the drawing; the figures are hastily and imperfectly drawn in, and, in fact, the whole thing requires the polish of a second sitting, but my engagements prevented this being given to it. Not that the little matters as to the draughtsmanship, or the right introduction of the emblematical signs, have much to do with the merits of design; but I mention it because I know many will look at these little points, and think more of defects in them than of the larger issue in which they are involved. It would have pleased me also to have given an interior view, and probably a ground plan, although the simple character of the structure would hardly require one for its being generally understood.

These minor omissions I must plead to have excused; and now, although I may seem to have levelled certain darts at the practice of many of my contemporaries, I may, in this for all, give the most earnest assurances that I have no personal end or enmity. I have too much esteem for the individual and general talent which is now being set forth so conspicuously, to venture upon the impertinence of even appearing to undervalue it; and though I know that what I have done must of necessity provoke many superficial and senseless criticisms, yet it will not be for me to confound these, with the considerate and profound judgments of the experienced and impartial. I have made an offering to what I conceive to be the requirements of art in my own time and sphere. It may serve at least as a suggestion, or, in this day of cartoons, as mine, referring to a new or revived practice; and as we appear to be about to emerge, in one branch of art, from that style and manner which Michael Angelo characterized as being fit only for children, into the grander one of fresco with all its concomitants of enlarged conceptions, expanded thoughts, and great realizations, so may I hope that the portraiture of sculpture, of busts and statues, or that highest flight of impersonation, the equestrian—will, with the portrait style in painting, have its elevation and change. I have much more to urge in reply to the presumed taste to which my views may be obnoxious; but I will pass it by, or defer it to an opportunity wherein it may be more appropriately dealt with. The practicability of my design is what I am assured of and well fortified in by past experience; and with this I leave it in the hands of those it may concern.

JOSEPH HANSOM.

We understand that other designs for the Sussex Testimonial are in a state of forwardness; if we can have the same facilities given us which have kindly been afforded by Mr. Hansom, we shall have great pleasure in laying them before our readers.—EDITOR.

INSTITUTION OF BUILDERS' FOREMEN.

It is astonishing to observe the onward progress towards one end of all sections of society; that constant process of accretion among the different bodies of the community by which integral masses are formed of heretofore scattered or unrecognized individuals. Last week, we noticed the proposition for a Masons' Benevolent Institution, and now, this week, we have before us the prospectus and rules of a body as above designated. We wish them every success, and will do all in our power to contribute to it. It is well known that, according to the present practice of the building art